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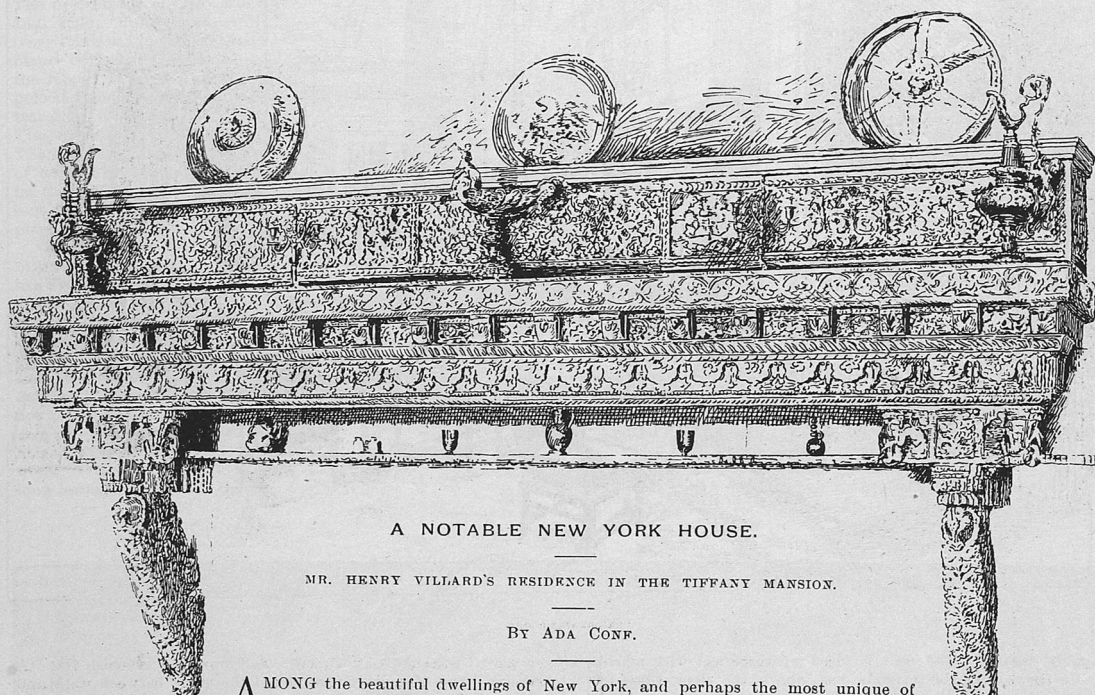
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## THE DECORATOR AND FURNISHER.

panels connected with the square topped mirrors are gas-fixtures in fine gilt, combining an urn shape, from which spring slender scrolls supporting forms of candlesticks with high stems, producing the effect of lighting by candles. A beautiful gilt and crystal chandelier is hung at the centre from the ceiling, which is divided in three large panels.

A double window opens into a light shaft at the rear of the room, the space being filled at the other side of the door by a series of mirrors. The upper half of the door, which is furnished with large gilt hinges, is made in opaque glass. The steam

heaters are finished in gold bronze. A staircase at one side leading downward to the ground floor rooms, with graceful, openwork balustrade, forms a picturesque element among these arrangements in white and gold. The cashier's desk near, arranged with triple mirror panels and enclosures in spindle work, indicates something else than mere sordid gain. The furniture in white maple and gold shows much beauty in design and effect. The floor is covered by a rich Axminster carpet of the delicate tone of the general decoration. With this apartment is also connected a dressing-room of correspondingly beautiful style.



A NOTABLE NEW YORK HOUSE.

MR. HENRY VILLARD'S RESIDENCE IN THE TIFFANY MANSION.

BY ADA CONF.

AMONG the beautiful dwellings of New York, and perhaps the most unique of them all, is the house of Mr. Charles Tiffany, on Madison Avenue, at Seventy-second Street. It was designed by Mr. Louis Tiffany, his son, and embodies that

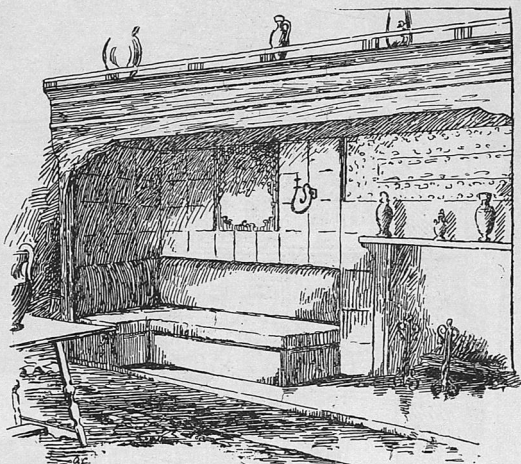
Artists' ideas of architecture and interior decoration. The form of the exterior is

Dutch, though not unmodified nor unadapted to American conditions. The interior has, also, in its division of space and arrangement of convenience, much that is Dutch in feeling. As to the rest there is a mingling of all styles, conspicuously Italian Renaissance and East Indian, but they are so adapted that the result is a beautiful harmony. Mr. Louis Tiffany's fetch is evidently beauty rather than historical style. He has culled from wherever he pleased, and added from his own store, and brought the composition into tone by throwing an Oriental atmosphere over the whole.

The house is very large, and is in separate suites, designed for the occupancy of Mr. Tiffany and his married children. Mr. Tiffany, senior, has never moved into his apartments, and they are at present occupied by Mr. Henry Villard.

The entrance to this suite—which occupies the lower floor—is through an archway in the front wall, at the top of which hangs suspended, and to be lowered at will, a wrought iron gate. The arch allows for carriages to pass into the enclosed courtyard. Inside the arch a narrow flight of gray stone steps leads to the front door. It is arched, and is of glass, covered with an iron lattice. The door opens into a large vestibule. Inside a flight of seven steps leads up into the hall, and another of five down to a door opening into the courtyard, and used to pass in and out from the carriage. This vestibule is entirely finished in red sandstone and red marble, the two matching in tint. The floor, steps, balustrade, ceiling and lower part of the walls are of the marble. The upper part are of three rows of sandstone panels, each two feet square, cut in open lattice patterns of Eastern design. The work was done in India. Behind these panels, on the enclosed sides of the vestibule, is placed semi-transparent glass, which allows the light to sift through. A wrought iron lamp with dull yellow glass hangs from the ceiling.

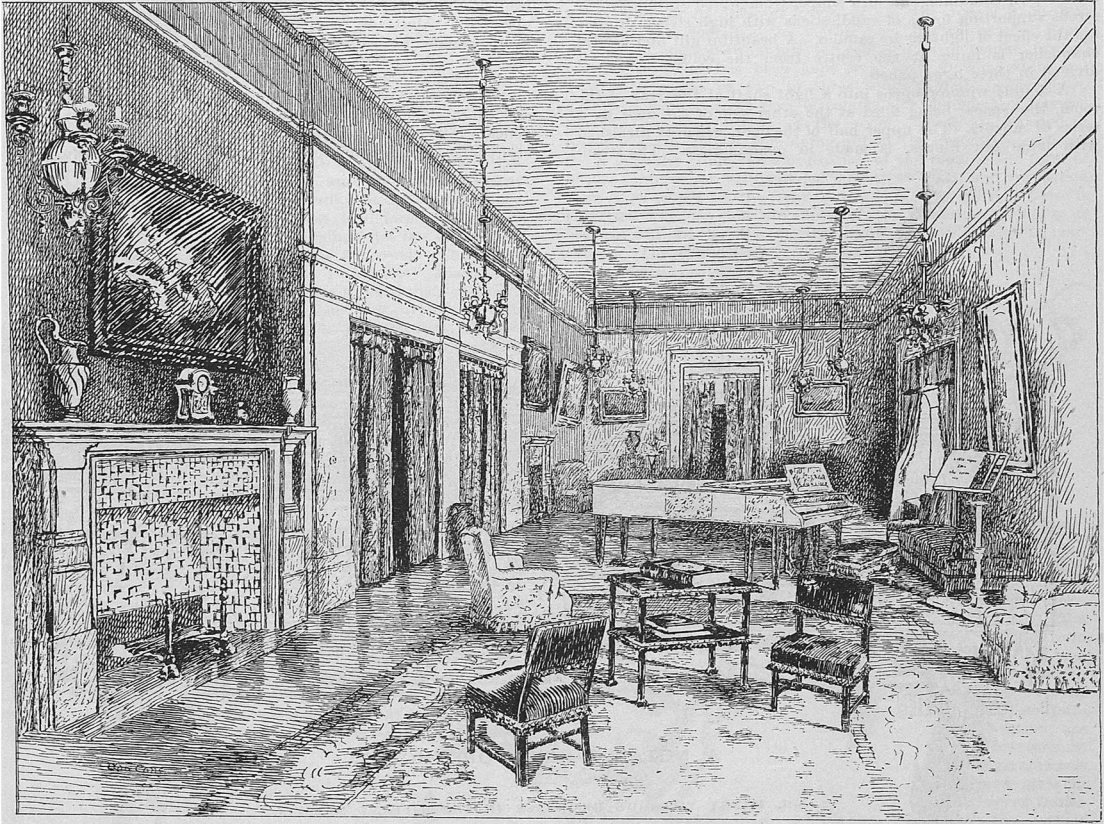
The hall is entered from the vestibule on the right, and is one of the most beautiful features of the house. It occupies a space square, or nearly so, and winds round the space occupied



A CORNER IN THE SMOKING ROOM.

by the vestibule, ascending by gradual stages to the floor above, the landing to which is directly over the vestibule. The hall is finished entirely in white marble, beautifully veined, and shows no wood except in the heavy white mahogany doors and the

## THE DECORATOR AND FURNISHER.



THE DRAWING-ROOM.

window casings. The wall is faced up three feet with marble, and a frieze of marble extends just above the door, three feet and one half from the ceiling. Through the frieze runs a band



A WINDING STAIRWAY.

of glass tiles, slightly opalescent, and having a greenish tint. A cubical band of marble runs round the angle between walls and ceiling. The ceiling and walls above the frieze are a low toned, light tinted, yellow. Between the frieze and dado the space is broken at intervals by upright bands of marble. The panels have a slightly darker, more chocolate tint than the walls above, and are bordered by bands of silver broken into small squares and lines with cream and greenish tints. The floor is in mosaic of half inch tiles, showing the same tints as the wall. One end of the hall is broken by projecting pilasters of marble, having their capitals carved with Renaissance ornament. The whole effect is exceedingly cool, light and low toned. The furnishing is rugs and carved wood chairs, brass hanging lamps and ivory-tinted portieres on brass rods. On the level of this section of the hall are the drawing-room, library, smoking and billiard rooms. Turning to the left the broad staircase ascends the height of half a floor. There is a broad landing here, which is on the opposite side of the vestibule from the part just described, and on this level a door opens into the dining-room. From here a narrower staircase winds up to the floor above.

The vestibule, which is thus surrounded by the hall on its three interior sides, rises only to the height of the frieze of the lower floor. Above this and reaching to the ceiling are clusters of Mexican onyx pillars with bases and capitals of sculptured marble. An open space behind the pillars is designed as a musicians' gallery.

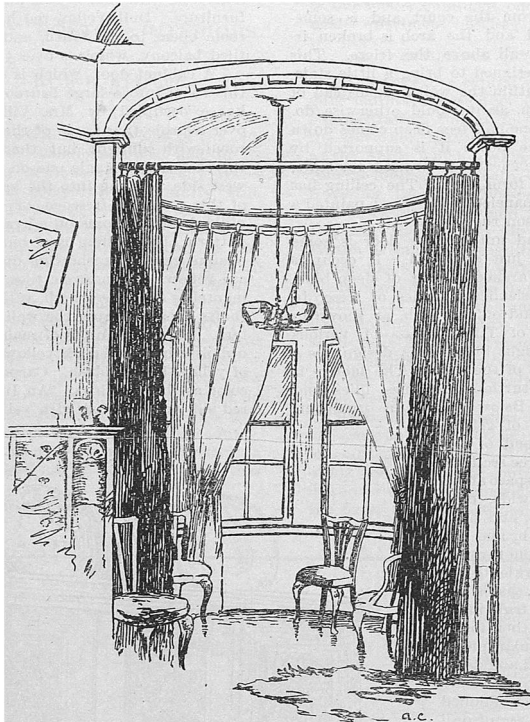
The drawing-room is on the east side of the house, and is some seventy feet long, and distinctively Renaissance in its treatment. The woodwork is of cream white with a dead finish, and is delicately carved in low relief. In shadowy places its lines are picked out with touches of dead gold. The mantels, of which there are two, are head high, of polished white mahogany, carved delicately with Roman motives. The fireplaces have small square tiling of yellow, and brass andirons. The walls are of Lincrusta-Walton of gray and dead gold. They are very subdued and keep well back. The ceiling is a dull cream tone, lighter than the walls, but not as light as the woodwork. There are three windows, one at the end, and two wide ones on the side. One of these is two feet deep, curving outwards, and is upholstered in gray plush. All the windows have gray plush lambrequins and satin damask curtains. The floor is of white



## THE DECORATOR AND FURNISHER.

ash, furnished with rugs. A beautiful feature of the room is the double entrance from the hall, shown in the drawing. The doors, behind the portieres, are square, and of white mahogany, showing the natural color on the hall side, and on the drawing-room side are of white picked out in squares with gold. They slide into the panels. Eight silver lamps are suspended from the ceiling. The furniture is of ivory white and gold, upholstered with ivory damask. A superb grand piano occupies the centre of the room. It is of ivory white, polished and ornamented with traceries of silver and gold. The legs are of bronzed metal. The portieres into the hall are of oriental embroidery. Those in the doorway at the end—seen in the picture—are of gray plush, heavily embroidered.

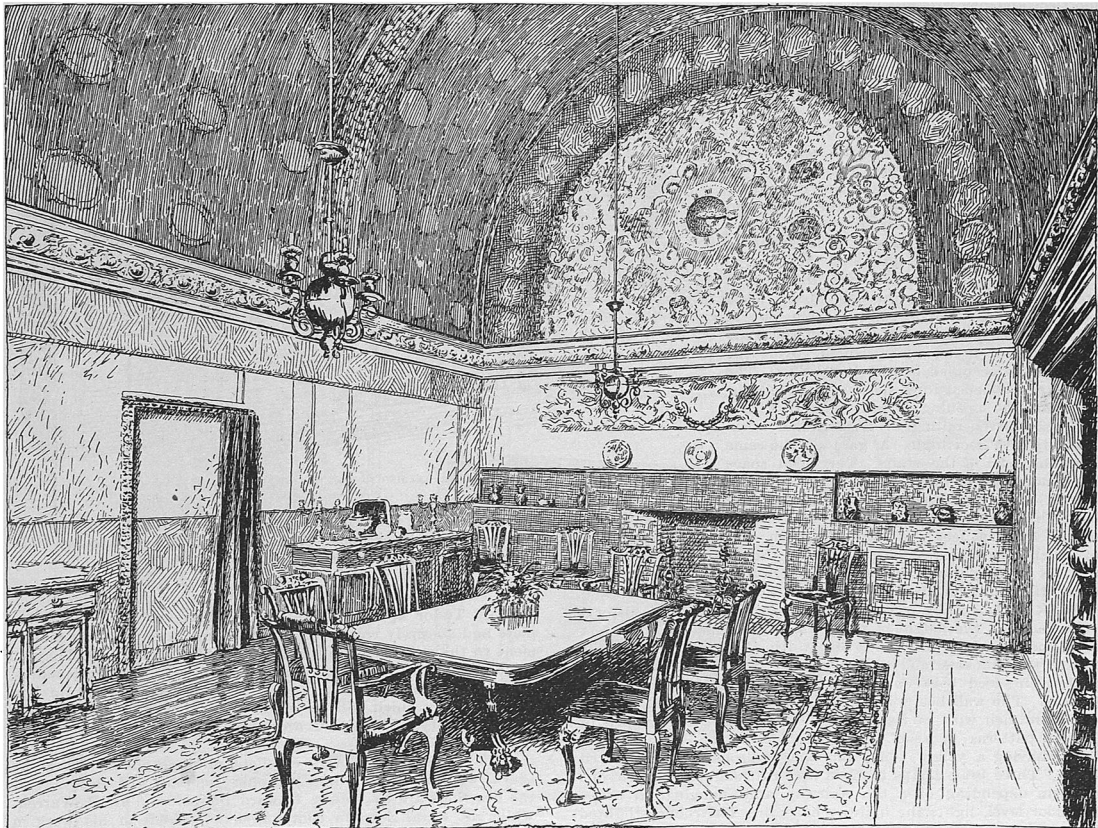
Through this door we pass into the library. This room has a wide window looking East, and is square, with an arched ceiling, the four angles being carried up and meeting in the centre overhead. It is paneled from floor to frieze with oak, and the floor is of oak. The fire place is tiled with yellow and red sandstone, and is furnished with wrought iron andirons. Over the mantel is a long horizontal mirror. Before



WINDOW IN MRS. VILLAN'S APARTMENTS.

the fireplace is a handsome Berlin iron screen, five feet high, wrought in curious open-work pattern, and backed by dull red rep. The hanging shelves are suspended by linked chains. The furniture is of ebony and dull red plush. The color of the ceiling is terra cotta.

From the library a wide doorway, with oak doors sliding into panels, opens into the smoking-room. This has a terra cotta ceiling, circularly arched, and red sandstone tiling on one wall, and on the ends under the wooden arch. The seats under the arch are of red sandstone tiles upholstered with leather of the same color. The raised floor of this side is also of the tiles, as is the shelf of the mantel. A band of black Berlin iron is on the shelf and about the angles of the benches. A panel of the iron is above the mantel and another above the bench. The last opens and discloses a closet for liquors. The wood work is oak. A large arched window at the end looks out into the court, and the room is in consequence somewhat dark. It has thin India curtains of a dull red pattern on a transparent ground. These add to the richness of the effect without shutting out the light. The



THE DINING-ROOM.

## THE DECORATOR AND FURNISHER.

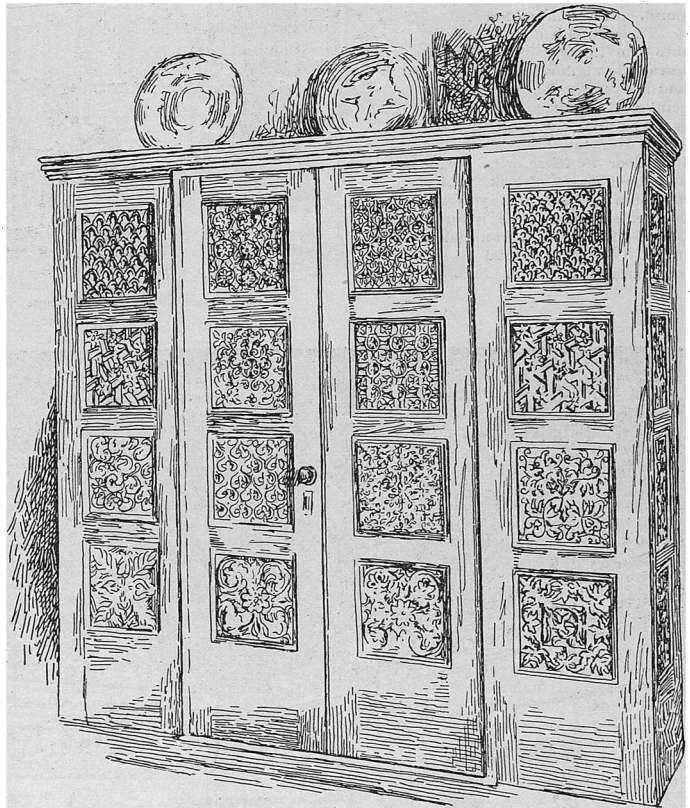
furniture is of oak. At the left is a door opening into the billiard room. This also is lighted from the court, and is somewhat dark. The ceiling is arched and the arch is broken irregularly by a projection of the wall above the frieze. This projection is very ingenious, and designed to bring a little stairway, which occupies one corner, within the wall line, instead of leaving it to project into the room, as it would otherwise do. The projection, which is two and one-half feet deep comes down to the frieze line, and from thence down it is supported by wooden spandrels, and the space beneath is utilized for seats, the spandrels curving out below to form arms. The ceiling has a yellow tint and the walls are paneled with wood painted a warm gray. Oak floor with a crimson rug.

The dining-room is beautiful and unique. Its floor is some feet higher than that of the rooms just described. It occupies two stories in height, and has an arched ceiling of deep blue, into which the light is carried by slender traceries of fresco in silver and gray. The wall at one end of the arch, as shown in the drawing, is of relief ornament of Tiffany glass of various tints, but whose prevailing tone is light blue. This design has a glowing effect and focuses the light of the room. The motive is small water animals and plants—turtles, anemones, lilies and shells. A clock is in the centre. Below this is an ornament, partly incised and partly in relief, of griffins bearing a shield. The opposite end of the arch is occupied by a window in three sections, divided horizontally. This fills the space above the frieze. Below the frieze is a wide, deep window, projecting some three feet, and filled with plants. It looks to the South, and the sunshine filtering all day into the room through palms and ferns adds a living sparkle to the beauty. The frieze is dull yellow, as is the space above the mantel, and has fruit in relief. The walls are of pressed leather in its natural color. It is put on in regular pieces horizontally, representing frieze band and dado, and irregular pieces vertically. The edges are covered with stripes an inch wide studded with brass nails. The door casings are of dull bronzed metal. The sliding doors into the hall are covered with leather. The fireplace is of conglomerate brick, yellow and black mottled, and has wrought iron andirons. The wall at this end, as high as the mantel, is of minute square cement tiles, in dull yellow tones. The floor is of oak. Hanging lamps of fretted copper are of East Indian manufacture. The furniture is of mahogany and leather colored plush, a large Eastern rug with yellow tones, and leather colored window hangings. The tone of the lower part of the room is subdued yellow, which contrasts richly with the blue above. The lights below are carried up by the relief ornament about the clock, and the lines of light frescoing overhead, and for the rest the deep blue loses itself in shadows, which give a feeling of space and grandeur.

From the dining-room level the marble stair-case, as it winds to the floor above, has a beautiful balustrade of solid marble cut in square lattice work. At the head of the stairs is a sitting or living room, which covers the whole space occupied by the hall below. The hallway is unceiled for a space about the stair-case, and the opening is railed about with a curiously carved railing of East Indian workmanship, five feet high. A gate of the same is at the head of the stairs. The open space is included in the room, and takes out a broken corner. This room is more distinctively oriental than any other in the house. Its special glory is a colossal mantel fourteen feet wide, brought from Hindostan, a drawing of which heads this article. It is of the richest carving, the motives being elephant tusks and Eastern plant forms. A little color still shows on the brackets, and though it is stained and worn, it is remarkably preserved, and doubtless has a history. It is placed at the height of the frieze band, which is three feet from the ceiling. The frieze is the width of the mantel from the top to the brackets, and is of bands of wood with an Indian pattern frescoed between of Indian colors on a yellow ochre ground. The wall below is a rough fresco of yellow ochre. The doors are rich with carving. They are in square sunk panels of Indian patterns in relief. The fireplace is of conglomerate brick, having a yellow tone, and the andirons are of oxidized brass. Three brass lamps hang in a row through the centre; one of them depending over the stairway, and, hanging far below the floor level, lights the hallway beneath. The room is lighted by two large windows, reaching to the floor, one of which is over the staircase. Long seats each side of the fireplace are up-

holstered with rich brown plush, as also are the other pieces of furniture. Dull, yellow red hangings are at the windows. This room opens to the South, and one window gives out unto a wide, tiled balcony, which is over the entrance gate.

A cabinet door, which is over the entrance gate, opens from this room into a large bedroom at the south east angle of the house, occupied by Mrs. Villard. A deeply recessed window, over a projecting angle of the house, would pretty well flood the room with sunlight, but there are also others, a double one on the east, and a single one on the south, and a glass door on the west side, opening into the balcony above mentioned. The walls of this room are frescoed, of terra cotta, with a frieze border of pink rhododendrons on a gray ground, in an indistinct, blurred pattern. The ceiling is of buff. The fireplace is lined with semi-opaque glass tiles, showing dull yellow or green. At the bottom are yellow-red sandstone tiles. The woodwork is of cherry. The mantel is seven feet high, with a curved shelf upheld by delicate shafts detached from the wall, and carved with an Indian pattern. The furniture is of mahogany, with brass mountings. The upholstery is of dark yellowish red plush. Window hangings of yellow brown plush. Carpet without figures, and of the same color as the hangings. An India spread covers the bed, of dull red silk embroidered with yellow.



CABINET DOORS LEADING TO MRS. VILLARD'S APARTMENTS.

Other rooms there is no space to describe—bedrooms, nursery and house-keeping rooms. Of the last it is sufficient to say that they are exceptionally convenient and well lighted.

THE Tudor apartment house elsewhere described is a complete and sincerely constructed edifice, and is an enduring monument to the skill and architectural ability of Mr. S. J. F. Thayer, one of the most eminent of Boston architects. This gentleman is the architect of the new hotel *Del Sud*, now building in Los Angeles, Cal., which will be when completed the largest hotel in the country. The Tudor was completed for Mr. David Nevins in April, 1887.

The views are from very excellent photographs by Mr. E. F. Clark, with the Soule Photographic Company, of Boston, and the drawings are by Messrs. Edward Dewson and H. B. Warren, while Mr. Franz Zerrahn contributes a specimen of his work in the interior of the exhibit of the Boston Wall Paper Company, at the recent Mechanic's fair, illustrated on page 226.